

Bonhams



African and Oceanic Art

Los Angeles | May 1, 2024



African and Oceanic Art

Los Angeles | Wednesday May 1, 2024 at 12pm

BONHAMS

7601 W. Sunset Boulevard
Los Angeles, California 90046
[bonhams.com](https://www.bonhams.com)

SALE NUMBER

29467
Lots 1 - 108

AUCTION INFORMATION

Bonded pursuant to California
Civil
Code Sec. 1812.600;
Bond No. 57BSBGL0808

ILLUSTRATIONS

Front Cover: Lot 82
Opposite Page: Lot 81
Rear Cover: Lot 27

PREVIEW

Saturday April 27, 12pm - 5pm
Monday April 29, 10am - 5pm
Tuesday April 30, 10am - 5pm

INQUIRIES

Fredric Backlar
Director
+1 (323) 436 5416
fred.backlar@bonhams.com

Ariella Bellingham
Sale Coordinator
+1 (917) 206 1665
ariella.bellingham@bonhams.com

CLIENT SERVICES

Monday - Friday 9am-5pm
+1 (323) 850 7500
bids.us@bonhams.com

BIDS

Bid online/APP

Register to bid online by visiting
www.bonhams.com/29467



**Bid through the
app. Download now
for android and iOS**

Alternatively, contact our Client
Services department at:
bids.us@bonhams.com
+1 (323) 850 7500

IMPORTANT NOTICES

You will be required to provide a valid credit card in your name which must be verified before you are able to place bids. If you are placing bids on behalf of a company, please ensure you indicate this when registering. We reserve the right to request further information from you (including your government issued ID) where you are the successful bidder, in particular in relation to any lot where the purchase price is over \$10,000. Please note all successful corporate bidders will be required to provide additional information.

For telephone or absentee bids we require a completed Bidder Registration Form in advance of the sale. The Bidder Registration Form can be found at the back of every catalogue and on our website at www.bonhams.com and should be returned by email to the specialist department or to Client Services at bids.us@bonhams.com. Please note we cannot guarantee bids within 24 hours of the sale.

For all other enquiries, please contact our Client Services department on: **+1 (323) 850 7500** or bids.us@bonhams.com.

SHIPPING & COLLECTION

All buyers will be extended a shipping quote within 5 business days following the sale. Lots marked "W" are oversized and therefore subject to alternative shipping methods. For further information, please refer to the Oversized Lots page.

If you wish to collect your purchases from a Bonhams US location, scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. For your convenience, pre-allocated 30-minute slots are available Monday through Friday between 9am and 4.30pm. To schedule a collection, please contact our Client Services department at invoices.us@bonhams.com. If you are sending a third-party to collect, we will require authorization to release the property to the nominated party.

African & Oceanic Art

Including property from:

The Rik Hecker & Dr. Sydney Hecker Collection, California

An Australian Private Collection

California Private Collections

A Canadian Private Collection

Connecticut Private Collections

English Private Collections

French Private Collections

Hawaiian Private Collections

New York Private Collections

A Private Princely Collection

A Southwest Private Collection

A Virginia Private Collection



Fredric Backlar

Director

+1 (323) 436-5416

fred.backlar@bonhams.com



Oceanic Art

Lots 1 - 44



1

**DAYAK ANCESTRAL GUARDIAN FIGURE, KALIMANTAN,
BORNEO ISLAND**

hampatong

Wood

Height 42 1/2in (108cm)

Provenance

Mark Johnson Asian and Tribal Art, Los Angeles

California Private Collection

Standing upright with diminutive arms and muscular legs, a long cylindrical neck supporting the round head with large, sunken eye cavities; weathered patina and erosion, probably resulting from being submerged in a river for many years.

\$5,000 - 7,000

€4,600 - 6,500

2

SUPERB ELEMA ARCHER'S SHIELD, PAPUAN GULF, GULF PROVINCE, PAPUA NEW GUINEA

Wood, pigments

Height 30 1/4in (77cm)

Provenance

Christopher and Anna Thorpe, Sydney

Bill Evans, Caspian Gallery, Sydney

Private Collection

Of classic form, with a deep indent carved at the top to allow the archer freedom of movement to let off his arrows, the curvilinear decoration is arranged around abstract, surrealistic human faces in a mass of meandering lines and spirals framed by sawtooth bands; fine aged, dark brown patina with pigment highlights on the front.

\$12,000 - 18,000

€11,000 - 17,000



3

**FINE AND RARE MASSIM SHIELD, TROBRIAND ISLANDS,
PAPUA NEW GUINEA**

vai ova

Wood, pigments, vegetable fiber

Height 27 1/2in (69.5cm)

Provenance

Everett Rassiga, New York/Budapest/Geneva

Parke-Bernet Galleries, New York 23 October 1971

Freida and Milton Rosenthal Collection, New York

Sotheby's, New York, 14 November 2008, Lot 79

Private Collection

According to Alfred C. Haddon (*The Decorative Art of British New Guinea*, Dublin University Press, 1894), elaborately carved shields of this type were called *vai ova*, carved from *vayoula*, an acacia wood. They are rare and only the bravest warriors carried them into battle. Several theories have been postulated about the design meanings, including destructive emanations, reproduction, copulation and reincarnation, yet most explanations of the meanings remain hypothetical.

Of classic convex shape with surrealistic designs in ocher, black and lime pigments amongst a field of 'E-motifs'; a rattan looped handle on the back with ties coming through on the front center.

\$18,000 - 24,000

€17,000 - 22,000



4

**SUPERB IATMUL CEREMONIAL LIME CONTAINER,
MIDDLE SEPIK RIVER, PAPUA NEW GUINEA**

bandi na iavo

Wood, pigments, bamboo, vegetable fiber

Height 22 5/8in (57.5cm)

Provenance

Gustave and Franyo Schindler Collection, New York
American Private Collection

Crispen Howarth notes, “When newly initiated men finally emerge from their lengthy seclusion as part of the *bandi* ritual process, they are presented to the community wearing their finest adornments and carrying specially-made lime containers of bamboo with decorated wooden finials, known as *bandi na iavo*. These finials are a *tour de force* of carving that are created and given to the young men by their maternal uncles.” (*Myth and Magic: Art of the Sepik River, Papua New Guinea*, National Gallery of Australia, 2015, p. 153)

Skillfully carved depicting a horned bird emerging out of the top of a head with naturalistic features; the bird’s mouth carved in an openwork circle revealing the tongue, with the horn carved gracefully curving downwards and connecting to the back of the human’s head; the human head carved with classic flaring nostrils, circular eyes--the left with blue pigment and the right with ocher pigment--and open mouth; the finial rests in the bamboo container with finely woven fiber, constructed with four rings; the finial decorated overall with blue, white and ocher pigments.

\$20,000 - 30,000

€18,000 - 28,000



5

**EXCEPTIONAL MALE HOOK FIGURE, MIDDLE SEPIK RIVER
AREA, EAST SEPIK PROVINCE, PAPUA NEW GUINEA**

samban

Wood, pigment, vegetable fiber

Height 51 1/4in (130.2cm)

Provenance

Wayne Heathcote, Brussels/New York/London

American Private Collection

Old collection number "L7255.7" written in white ink on back

As noted by Crispin Howarth, "*Samban* is the latmul name given to wonderfully sculptural suspension hooks along the Sepik River. The most commonly encountered are functional domestic objects, anchor-like in form, suspended from the rafters of a house by rope. They are designed to keep netted fibre bags of food, sago cakes and smoked fish, assorted valuables and occasionally even sleeping babies out of harm's way.

Samban take many diverse forms and truly attest to the artistry of the Sepik carvers. Each one is beautifully carved in the form of a specific named ancestor or spirit being." (*Myth and Magic - Art of the Sepik River, Papua New Guinea*, National Gallery of Australia, 2015, p. 145)

Carved in monumental scale from one piece of wood in overall rounded and attenuated form, the elongated head with large pierced suspension hole in back, bordered with circular flange ears, each pierced twice, large circular eyes shallowly carved and divided by a proportionally large rounded nose above a slightly upturned open mouth; broad rounded shoulders and elongated arms with evenly spread fingers frame the torso, highlighted on the front and back with raised scarifications, including two crescent-form designs--the right curving downward and the left curving upward--and an openwork reptilian-like design on the chest; naturalistic legs with delineated toes rest firmly on the hook (the left side with old loss) with two animistic heads in front and the right hook end terminating in an avian head; varied light and dark brown patina with encrustations and pigment highlights to the body and face.

\$100,000 - 150,000

€92,000 - 140,000









6

FINE FEMALE FIGURE, EASTER ISLAND

moai papa

Wood (probably *Sophora toromiro*), obsidian, shell

Height 20in (50.8cm)

Provenance

Private East Coast Collection

Eric Kjellgren notes, 'Far rarer than their male counterparts, Easter Island's female images (*moai papa*) display a different approach to the human form, with wide, plank-like bodies that contrast with their fully modeled heads. Although *moai papa* translates roughly as "flat image," the name may have more profound associations. The term *papa* literally denotes a flat horizontal surface of volcanic rock. However, it may also be an oblique reference to Papa, the female personification of the earth, or "earth mother," who is found in many Polynesian traditions and whom the figures possibly represent.' (*Splendid Isolation: Art of Easter Island*, The Metropolitan Museum of Art, New York, Yale University Press, 2001, p. 51)

Finely carved in classic form with a broad, flat torso and rounded buttocks and legs with diminutive feet, the slender arms detached at the sides with hands resting on groin area; the broad head with tassel-like ears, a slit mouth, naturalistic nose and pupils of obsidian-inlaid eyes outlined in shell, all below a bundled coiffure incised around with vertical incisions with a central ridge; fine shiny, natural light and reddish-brown patina.

\$8,000 - 12,000

€7,400 - 11,000

7

DECORATED BARKCLOTH, FUTUNA ISLAND

tapa or salatasi

Paper mulberry with natural dyes

Approximately 23 1/2in by 17ft 9in (60cm by 544cm)

Provenance

Colette Ghysels, Brussels/Lasne

Private Princely Collection

\$3,000 - 5,000

€2,800 - 4,600



7



8

RARE MAORI CHIEF'S CLOAK, NEW ZEALAND

kahu kiwi

Kiwi (*Apteryx australis*) feathers, flax fiber

35 by 42in (89 by 106cm)

Provenance

Christie's, New York, May 1994, Lot 24

Private Collection, Kahala, Oahu

"Early explorers, including Cook and his scientists, mention 'feather cloaks' and 'cloaks decorated with feathers', but the feathers on those that were collected and survive in museum collections are few and often placed only at the lower corners of the garment. A few have feathers attached at widely spaced intervals across the surface. Cloaks with the outer surface covered with feathers appeared and developed very quickly from about the middle of the nineteenth century, some of them were covered entirely with kiwi feathers (known as *kahu kiwi* and considered to be the most prestigious), others with various feathers forming colour patterns." (Starzecka, Dorota, Roger Neich, Mick Pendergrast, *The Maori Collections of the British Museum*, The British Museum Library, London, 2010, p. 124)

\$20,000 - 30,000

€18,000 - 28,000



9

SUPERB BONE ORNAMENT, MARQUESAS ISLANDS

ivi po'o

Human bone

height 1 9/16in (4cm)

Provenance

Jean-Pierre and Angela Laprugne, Paris

Private American Collection

Bonhams, Los Angeles, 23 May 2017, Lot 144

Canadian Private Collection

Eric Kjellgren and Carol Ivory (*Adorning the World: Art of the Marquesas Islands*, The Metropolitan Museum of Art, New York, 2005, p. 44) note: 'The human body is the most important theme in Marquesan art. The primary motif in Marquesan designs, the body was also a major focus for artistic expression and materials derived from it served as artistic media. To adorn both themselves and the objects they used, Marquesans fashioned beadlike cylinders of bone called *ivi po'o* ("bone pieces") from the arm and leg bones of their enemies. Those carved in human form...were referred to as *tiki ivi po'o*...

...As with all Marquesan *tiki*, the *tiki ivi po'o* represent deified ancestors, beings who were honored and propitiated to ensure their assistance in important tasks and in sustaining the abundance of food, especially breadfruit, the staple of the Marquesan diet. These powerful ancestral images may also have served, in part, as supernatural guardians for the individuals who wore them or the objects they adorned."

The present work is finely carved, without the use of metal tools, with the hands resting on the abdomen and arms pierced through at the sides, the back has a high ridge line across the shoulders; a later drilled hole on the lower right side, piercing into the internal cavity, probably done in the 19th century to convert it into a pipe bowl.

\$15,000 - 20,000

€14,000 - 18,000



10

**CEREMONIAL DANCE PADDLE, PROBABLY RA'IVAVAE
OR TUPUA'I, AUSTRAL ISLANDS**

Wood

Length 50in (127cm)

Provenance

Taylor A. Dale, TAD Tribal Art, Santa Fe, New Mexico
California Private Collection

The handle carved with a frieze of dancing figures, decorated overall with exceedingly fine "web" design; fine, dark-brown patina.

While the use of this paddle is unknown, in view of the delicateness and fragility one can easily hypothesize that it was not intended for sea travel. The row of figures along the flat, bladed handle (versus the typical rounded Austral Islands paddle) are reminiscent of figures more commonly seen on Austral Islands drums (cf. Kjellgren, *Oceania: Art of the Pacific Islands in the Metropolitan Museum of Art*, 2007, fig. 181, formerly in the James Hooper Collection).

\$4,000 - 6,000

€3,700 - 5,500

11

DECORATED BARKCLOTH, FIJI ISLANDS

masi

Paper mulberry with natural dyes

Approximately 29in by 10ft 11in (74 by 333cm)

Provenance

Colette Ghysels, Brussels/Lasne

Private Princely Collection

\$3,000 - 5,000

€2,800 - 4,600



12^{sq}

CANOE MODEL, MANIHIKI ATOLL, COOK ISLANDS

Wood, shell, vegetable fiber

Length 18 1/2in (46cm)

Provenance

Scott Duggleby, Dallas

Bonhams, San Francisco, 12 February 2010, Lot 4054

Private Princely Collection

\$1,000 - 1,500

€920 - 1,400



13[□]

FOOD POUNDER, TAHITI, SOCIETY ISLANDS

penu

Stone (probably basalt)

Height 8in (20cm)

Provenance

Mark and Caroline Blackburn Collection, Hawaii

Bonhams, San Francisco, 12 February 2010, Lot 4070

Private Princely Collection

\$2,000 - 3,000

€1,800 - 2,800





14⁰

DECORATED BARKCLOTH, FIJI ISLAND

masi

Paper mulberry with natural dyes

102 x 22in (260 x 56cm)

Provenance

Colette Ghysels, Brussels/Lasne

Private Princely Collection

\$2,000 - 3,000

€1,800 - 2,800

15

DECORATED BARKCLOTH, FIJI ISLANDS

masi

Paper mulberry with natural dyes

135 by 18in (342 by 46cm)

Provenance

Colette Ghysels, Brussels/Lasne

Private Princely Collection

Old collection label on reverse "Fiji high pacific / Cassime(?)"
in old script

\$3,000 - 5,000

€2,800 - 4,600





16

FINE AND RARE CANOE PADDLE, HAWAIIAN ISLANDS

hoe

Wood

Length 65 1/2in (165cm)

Provenance

Hawaiian Family Private Collection

Moana Kea Galleries, Kamuela/Waimea

California Private Collection

The straight thick shaft with a short wide oval blade; the upper part of the blade forms an angular shoulder with the shaft, then makes a wide curve towards the sides; the shaft continues down the blade a few inches, forming a leaf-like midrib on both sides; the blade gradually becoming thinner around the edges; fine light brown patina.

Full-size Hawaiian paddles are quite rare, with only thirty-six examples in The Bishop Museum Collection, Honolulu. (Buck, Peter, *Arts and Crafts of Hawaii*, British Museum Press, Honolulu, p. 277)

\$3,000 - 5,000

€2,800 - 4,600



17 □

BARKCLOTH BEDCOVER UNDERLAYER, HAWAIIAN ISLANDS

kapa moe

Two equal layers of paper mulberry folded over at one long edge,
natural dyes

70 1/2 by 42 1/2in (180 by 108cm)

Provenance

Colette Ghysels, Brussels/Lasne
Private Princely Collection

\$1,500 - 2,000

€1,400 - 1,800

18

SUPERB TAPA BEATER, HAWAIIAN ISLANDS

i'e kuku

Wood

Length 14 1/2in (37cm)

Provenance

English Private Collection

Finely hand carved in classic form with tapering handle and four beating sides with linear grooves; superb dark brown, shiny patina and areas where the linear grooves are now wavy from years of significant use.

\$2,000 - 3,000

€1,800 - 2,800



19

FINE SERVING BOWL, HAWAIIAN ISLANDS

pohaku ku'i poi

Wood (probably *kou*)

Diameter 11in (28cm)

Provenance

Hawai'i Private Collection

This fine and early bowl, most likely stone carved from *kou* wood, exhibits pre-contact patination repairs; the fine, varied light and dark brown "marbled" surface with indigenous repairs including a "butterfly" (*pewa*) patches and peg (*huini*) patches along other cracks.

\$6,000 - 8,000

€5,500 - 7,400



20
FINE KAHUNA BOWL, HAWAIIAN ISLANDS
kapuahikuni 'anā'anā
Stone (probably basalt)
Diameter 3 1/2in (9cm)

Provenance
Randy Nagatani, Kahala, Oahu
Hawai'i Private Collection

Bowls of this type were used by *kahuna anā'anā* in the process of "praying to death", *pule anā'anā*. In this ritual the *kahuna anā'anā* collected hair, spittle, nail pairings, or other items containing the intended victim's personal mystical power or mana. The *kahuna anā'anā* could control this mana, and therefore the victim, through the use of prayers or spells. Victims were known to take to their mats, waste away, and die; however, one under the spell of a *kahuna anā'anā* could seek release and guidance from a healing *kahuna*.

\$4,000 - 6,000
€3,700 - 5,500

21
FINE AND RARE STONE GOD FIGURE, HAWAIIAN ISLANDS
aukua pohaku
Light red pitted stone (probably basalt)
Height 5in (12.7cm)

Provenance
Private Collection, Kamuela, Hawaii
Bonhams, San Francisco, 5 May 2015, Lot 97
California Private Collection

According to Sir Peter H. Buck, "After the general acceptance of Christianity, many keepers of the stone gods hid them, either from lingering sentiment or because they were afraid to destroy them by breaking them up. Thus, they have been found in caves, in concealment cavities in stone piles, in taro swamps, and buried underground. Some were kept by families, particularly by fishermen, who saw no contradiction to Christianity in keeping a good luck talisman which increased the supply of fish." (*Arts and Crafts of Hawaii*, Bishop Museum Press, Honolulu, 1957, p. 496)

\$12,000 - 18,000
€11,000 - 17,000





22

TWO RARE PANELED BOWLS, HAWAIIAN ISLANDS

Wood (probably *kou*)

Diameter of each 5 3/4in (14.5cm)

Provenance

Southwest Private Collection

Each finely hand carved with eight panels on flat bottoms and curved shoulders near the rim; each with varied honey-brown patina.

\$4,000 - 6,000

€3,700 - 5,500



**RARE HALE NAUĀ SOCIETY LIDDED CYLINDRICAL FOOTED
CONTAINER, HAWAIIAN ISLANDS**

Wood (probably *kou*)

Height 7 3/4in (19.5cm)

Provenance

Abigail Charlotte Baldwin (Alexander) 1833 - 1913 (labels on lid and bowl "ACB Personal")

Thence by descent

Hawai'i Private Collection

Cf. Jenkins, Irving, *The Hawaiian Calabash*, Editions, Ltd., Honolulu, 1989, p. 133.

Irving Jenkins notes (*ibid.* p. 132, caption), "These covered, lathe-turned kou containers once belonged to members of a Hawaiian society, Hale Nauā, founded by King Kalakaua in 1886. With over 75 founding members, primarily from the elite of Honolulu Hawaiian society, membership quickly grew to over 200 by the following year. The semi-secret society remained active until Kalakaua's death in 1891."

Of cylindrical form on footed base, the upper lip with a groove to securely fit the domed lid; rich and shiny dark and honey-brown patina.

\$6,000 - 8,000

€5,500 - 7,400



WIDE BOWL, HAWAIIAN ISLANDS*'umeke la'au*Wood (probably *kou*)*diameter 12 1/2in (31.7cm)***Provenance**

Private Collection, Kahala, Oahu

Bonhams, Los Angeles, 11 May 2016, Lot 79

Canadian Private Collection

Finely hand carved from the crotch of the sapwood tree giving it a "marbled" honey-brown and dark-brown outer surface, of deeply hollowed form with thick walls and rib on the outer edge below the top edge; multiple indigenous wood butterfly patch (*pewa*) and zig-zag (*kepakepa*) repairs throughout the outer surface, the interior with breadfruit gum (*kepau*) adhesive repairs.

\$5,000 - 7,000**€4,600 - 6,500**

25

RARE FOOTED PANELED BOWL, MAUI, HAWAIIAN ISLANDS

Wood (probably *kou*)

Diameter 8 1/2in (21.5cm)

Provenance

Randy Nagatani Collection, Kahala, Hawaii

Hawai'i Private Collection

Finely hand carved, the bowl with multiple panels on the outer surface and supported on a circular foot, four indigenous *pewa* repairs on the outside and gum repairs on the interior; fine varied honey-brown patina.

\$3,000 - 5,000

€2,800 - 4,600





26

FINE AND RARE GOURD CONTAINER, HAWAIIAN ISLANDS

poho aho

Gourd, *olana* cordage

Length 8 1/2in (21.5cm)

Provenance

Eric Tulman Collection, Hilo, Hawaii

Bonhams, San Francisco, 12 February 2010, Lot 4088

Private Princely Collection

\$4,000 - 6,000

€3,700 - 5,500

The Arts of War: Clubs in Oceania

Eric Kjellgren



As in nearly all human societies, in Oceania warfare once formed an integral part of most Pacific Island cultures. Before it was suppressed by Western colonial regimes in the 1800s and early 1900s, traditional warfare, customarily conducted by men, was also frequently an important focus of art, identity, and ceremonial life. In many Pacific cultures, a man's abilities as a fighter, or leader, in war were central to his status and authority both within and beyond his community. Depending on local tradition, Pacific peoples made and used an enormous diversity of weapons ranging from spears, bows and arrows, and daggers, to sling stones and, in Melanesia and Australia, shields.

But perhaps the quintessential and most widespread weapons in the Pacific were clubs. Created and used by a myriad of Oceanic cultures, in most societies, clubs were far more than simply utilitarian objects. While, in practical terms, a hefty stick would be equally effective as a weapon, clubs in many Pacific societies were a rich and vital focus for artistic expression. From ornately decorated types with intricately carved surfaces to spare, minimalist sculptural forms with flowing lines and glossy surfaces, many Oceanic clubs were at once practical objects and superbly crafted works of art.

Among Polynesian cultures, Fijian artists created by far the greatest variety of different types of clubs. As elsewhere in Oceania, with Fijian clubs form followed function with each type being designed for a specific use. Perhaps the most formidable were the massive "rootstock" clubs, known by various names depending on their specific form. These clubs were fashioned by uprooting and carving a sapling tree so that the trunk formed the shaft and the rootstock formed the club head, with the roots trimmed to create a series of knoblike projections. Like all Fijian clubs, "rootstock" clubs were made from heavy hardwood. Swung with great force, they were designed to deliver a crushing blow to an opponent's head or body. An even more lethal variant of the "rootstock" form was the *totokia* or "beaked battle hammer" whose pointed central projection was designed to pierce the skull while the heavy club head delivered the lethal blow.

Other clubs used for striking opposing fighters included several varieties of "spurred" clubs, which had various names depending on their precise form and style. Although sometimes called "gunstock" clubs because of their visual resemblance to Western rifles, the form of these clubs was actually based on the claw-shaped flower of a wild relative of the banana tree.

Perhaps the most distinctive type of Fijian clubs were the small "throwing clubs," whose indigenous names varied depending on the form of the club head. As their English name indicates, "throwing clubs" were not intended for hand to hand fighting but rather as deadly projectiles, hurled at an opponent from a distance with lethal force. Nearly all Fijian clubs were decorated to a greater or lesser extent with intricate geometric designs carved into their surfaces and often further embellished with inlays made from whale ivory, shell, or other materials. In some examples, a portion of the shaft was wrapped in fiber cordage, which served both a decorative and practical function, helping to improve the wielder's grip.

While the neighboring islands of Tonga had fewer different types of clubs, Tongan club makers excelled in the virtuosity and extent of their intricately carved designs, which often covered the entire surface of the weapon. As in Fiji, most of the designs on Tongan clubs consist of ornate zig-zagging geometric motifs, which are often divided into distinct zones and some examples also have inlays. However, the surface designs on many Tongan clubs also include figurative images depicting human (or human-like) figures, turtles, birds, and other motifs, although their exact significance is unknown.

Far to the southwest of Fiji and Tonga, the Māori artists of Aotearoa (New Zealand), also created a variety of clubs. Unlike Fijian and Tongan forms, Māori clubs were not primarily striking weapons but rather thrusting weapons whose sharp, curving blade-like tips were intended to kill or disable an opponent through jabbing blows to the head or ribs. Māori clubs can be divided into two broad categories: “long clubs,” specialized fighting sticks that were held with both hands, and “short clubs,” which were wielded with one hand.

The most abundant “short clubs” were the teardrop-shaped hand weapons called *patu* or *mere*. Worn tucked into a fighter’s waistband, during combat they were secured by a loop of flax or hide, which passed through a hole in the handle and was wrapped around the wrist to prevent it being dropped if it slipped from the fighter’s grasp. In times of peace, *patu* served as potent visual symbols of their owners’ status and prestige and were frequently carried or displayed at ceremonial occasions and flourished to emphasize important points during speeches. Māori short clubs were made from a variety of materials but the most valuable and prestigious were the teardrop-shaped clubs called *mere pounamu*, laboriously fashioned from *pounamu* (greenstone), a variety of jade.

Eastwards across the vast expanse of the central Pacific from Fiji, Tonga, and Aotearoa, the Polynesian artists of the Marquesas Islands created one of the most iconic of all Pacific clubs, the superbly crafted weapons known as ‘*u’u*. Restricted primarily to chiefs and accomplished warriors, ‘*u’u* were carved from a dense, heavy wood known in Marquesan as *toa*, a term that also meant “warrior.” In combat, ‘*u’u* were used to strike a crushing blow to the head or body of an enemy. Like Māori short clubs, in peaceful times, ‘*u’u* were also carried and displayed by chiefs and warriors as symbols of their prestige and fighting prowess.

The distinctively shaped heads of ‘*u’u*, with their curving tops and prominent angular cross bars, are adorned with a series of designs based on the human face. At the top of the club head a central face is carved in low relief. Below it are two large circular motifs each of which consists of a small, more fully modeled human face surrounded by a circle of radiating lines. A similar small human face appears at the center of the crossbar. The designs below the crossbar typically include a stylized pair of eyes, often accompanied by other facial features, with bands of geometric motifs appearing above and below it.

In addition to the more explicit representations of human faces on the heads of ‘*u’u*, the imagery of the club head as a whole can also be seen as a more highly stylized human face with its eyes formed by the large circular motifs with the small faces forming the pupils, its nose by the small face on the crossbar, and its arching eyebrows by the delicately curving browline above the “eyes.” The distinctively shaped heads of Marquesan ‘*u’u* were also a source of visual inspiration to perhaps the Marquesas’ most famous European resident, the French Post-Impressionist painter and sculptor Paul Gauguin, who drew upon their unique curving tops and crossbar with its central face in sculpting his own Marquesan-art-inspired version of Christ on the cross.





the islands of the southwest Pacific, the arts of club making were also highly developed in many Melanesian cultures. While some groups produced ornately decorated types, many Melanesian clubs are more remarkable for their dramatic sculptural forms and exquisitely polished smooth surfaces. Among these are the distinctive clubs known as *supi* from the Solomon Islands. Created and used predominantly on the island of Malaita, *supi* were handheld weapons with blade-like edges, employed in close combat. In form, *supi* consist of an elegant, elongated diamond shape with its horizontal and vertical axes marked by pronounced ridges. The broad, flat, three-pointed head of a *supi* club tapers seamlessly downwards to form the handle, which flares out at the base to form a curving pommel, which likely helped to keep it from slipping from the user's grasp. In some examples, the lower portion is wrapped with fiber cordage which, like that on the handles of some Fijian clubs, was likely both decorative and functional, serving both as adornment and to provide a more secure grip.

Some of the most visually striking of all Melanesian weapons are the boldly sculpted and highly polished clubs of New Caledonia. Of these, the most distinctive are the so-called "bird head" clubs whose heads appear to be carved in the form of stylized bird heads with bulging circular eyes and sharp, elongated "beaks." Examples with shorter, more rounded "beaks" are also sometimes called "turtle head" clubs, as some observers suggest this variant of the form represents the beaked head of a sea turtle rather than a bird. However, the precise identification of the animal(s) these clubs appear to depict remains unknown.

Whatever the inspiration for their imagery, "bird head" clubs were effective and deadly weapons. When preparing for an attack, warriors gathered their individual weapons together and placed them on specially constructed shelves high up in the ceremonial house, where the rising heat kept them both physically and supernaturally "warm." Rites were then performed to ritually "arm" the clubs for combat, which typically involved ceremonially binding fern fronds and other plants to the shafts with fiber cordage or strips of barkcloth so that often only the head and handle remained exposed. Used as striking weapons in hand to hand combat, the sharp "beaks" of "bird head" clubs essentially served to stab an opponent, often inflicting a lethal wound.

Across the Pacific, the enormous investment of time, skill, artistry, and practical and ritual knowledge that many Oceanic societies devoted to the creation and use of clubs reflects their roles as both functional weapons and culturally important objects. Long since abandoned as weapons of war, Pacific clubs today endure as consummate expressions of the seamless blending of the practical with the aesthetic. And their astonishing visual diversity and exquisite forms and ornamentation impart to them a lethal beauty that makes them one of the most widespread and fascinating of all Oceanic art forms.

27

FINE MAORI HAND CLUB, NEW ZEALAND

mere pounamu

Nephrite jade (*pounamu*)

Length 13in (33cm)

Provenance

H. Sidney Burney Gallery, C.B.E., London

Harry G. Beasley Collection, London/Bicester

(Beasley Collection label no. 2179 on spatulate end)

Christie's, London, 3-4 July 1990, Lot 125

Hélène and Philippe Leloup, Paris

American Private Collection, acquired from the above in 1990

Literature

Beasley catalogue, 8 June 1928 (not illustrated), "N. Zealand. A light coloured Greenstone Mere. 13 1/8in long. Has three rather wide grooves on the Reke and in addition to the hole, the commencement of a second higher up. Bt. Sidney Burney."

As noted by Terrence Barrow, "as a general rule, the *rangatira* [Maori chief] carried both a short and a long club. The short clubs of the Maori, which are grouped under the generic term *patu poto*, were made in several shapes from wood, bone, and stone (including greenstone). They were carried thrust into the girdle of the kilt or into a special war-belt.

The common characteristic of short clubs is a flat broad blade with rounded end made sharp enough to split the skull of a man, or to cause deadly injuries to the neck or ribs by thrusting blows." (*The Decorative Arts of the New Zealand Maori*, Charles E. Tuttle Co., Japan, 1964, p. 38)

This fine *mere pounamu* displays the handsome natural variation of the *pounamu* jade, indigenous to and exclusively found in New Zealand; the handle pierced through at the butt for fiber attachment; another unfinished piercing on one side.

\$25,000 - 35,000

€23,000 - 32,000



BEASLEY COLLECTION.
N.Z. AM
92 2179



28

FINE KANAK “BIRD HEAD” CLUB, NEW CALEDONIA

porowa ra maru

Wood

Length 26 1/2in (67.3cm)

Provenance

Australian Private Collection

Finely carved in hard wood in classic form with a shortened beak arching over protruding eyes; fine, shiny honey-brown patina.

\$3,000 - 5,000

€2,800 - 4,600



29

FINE KANAK “BIRD HEAD” CLUB, NEW CALEDONIA

porowa ra maru

Wood

Length 24in (61cm)

Provenance

Australian Private Collection

Finely carved in hard wood in classic form with long, extended beak arching over protruding eyes; fine, shiny honey-brown patina.

\$3,000 - 5,000

€2,800 - 4,600



30

CHIEF'S WAR CLUB, MARQUESAS ISLANDS

u'u

Ironwood (*Casuarina equisetifolia*)

Length 50 1/2in (107cm)

Provenance

Niagara Falls Museum, Ontario

Mark A. Blackburn, Honolulu, Hawaii

California Private Collection

As noted by Steven Hooper, the *u'u* bifacial club “appears to have been the standard weapon and staff of warriors. The form was recorded during Cook’s second-voyage visit. Both sides of the clubhead are carved similarly, with minor differences, showing a series of faces of different kinds looking in all directions. [Alfred] Gell (*Art and Agency*, Oxford, Clarendon Press, 1998, p. 191) argues that these designs, on human bodies as tattoos, or on objects, represent *atua* (gods) in a tutelary and watchful guardian mode. The club is made from tough and heavy ironwood (*Casuarina equisetifolia*), called *toa*, also the name for the warrior.” (*Pacific Encounters: Art & Diversity in Polynesia 1760-1860*, British Museum Press, 2006, p. 163.

This fine and complete example is exceptionally carved, most likely without the use of metal tools, with the arched head carved with a mask at the apex on both sides above a double arched, bifurcated concave panel with two small tiki heads doubling as eyes within radiant halos above a transverse process with projecting flanges, centered by a third tiki head, the finely incised lower collar decorated in three sections with classical Marquesas motifs, tapering to a cylindrical shaft with flared butt; fine dark brown patina with wear indicative of indigenous use.

\$40,000 - 60,000

€37,000 - 55,000





31

BEAKED "BATTLEHAMMER" CLUB, FIJI ISLANDS

totokia

Wood

Length 31 1/2in (80cm)

Provenance

Australian Private Collection

Of classic form with curved head of large scale, carved into a sphere with small projections around the edge and long conical point in the center, the handle carved with incised decoration for improved grip; fine dark brown patina.

\$4,000 - 6,000

€3,700 - 5,500

32

“ROOTSTOCK” CLUB, FIJI ISLANDS

vanikau

Wood, sennit fiber

Length 45in (114cm)

Provenance

Frits J. Schmidt Collection, Antwerp/London

Private Collection

\$3,000 - 5,000

€2,800 - 4,600





33

EXCEPTIONAL PADDLE CLUB, TONGA ISLANDS

moungalaulau

Wood

Length 50 3/8in (128cm)

Provenance

European Private Collection

Sotheby's, New York, 19 May 2001, Lot 40

Roberta and Lance Entwistle, London/Paris

American Private Collection

As noted by Adrienne Kaeppler, "Tongan clubs were the most numerous type of artifacts collected on Cook's voyages. Quite a number can be located, but many have lost their association with Cook's voyages. More than 50 clubs from the Leverian Museum alone have lost their association with the voyages and are unidentified today. Because they are so numerous, Tongan clubs are particularly useful for studies of change in the short period between Cook's second and third voyage. At a reception for Cook in Ha'apai, club fighting was apparently used for entertainment." (*Artificial Curiosities*, Bishop Museum Press, Honolulu, 1978, p. 238)

Superbly carved, most likely without metal tools, with incised decoration throughout of geometric bands on the lower part and distinct sections decorated with over forty glyphs including numerous birds, moons, standing figures and figures holding clubs and paddles; superb rich, dark brown patina.

\$25,000 - 35,000

€23,000 - 32,000





34

SUPERB KANAK “BIRD HEAD” CLUB, NEW CALEDONIA

porowa ra maru

Wood

Length 26 1/2in (67.3cm)

Length of beak 15 1/2in (39.4cm)

Provenance

Australian Private Collection

Finely carved in hard wood in classic form with exceedingly long, extended beak arching over protruding eyes; fine, shiny honey-brown patina.

\$3,000 - 5,000

€2,800 - 4,600



35

THREE FINE THROWING CLUBS, FIJI ISLANDS

i uli tavatava

Wood, vegetable fiber

Lengths 14 1/2 to 16 3/4in (37 to 42.5cm)

Provenance

Australian Private Collection

\$1,500 - 2,000

€1,400 - 1,800



36

SPURRED "SNAKE" CLUB, FIJI ISLANDS

gata

Wood

Length 39 3/4in (110cm)

Provenance

Galerie Anthony Meyer, Paris

Rik Hecker and Dr. Sydney Hecker Collection, Santa Rosa, California

Thence by descent

The rounded handle and shaft gradually forming in the more broadened head, with finely incised linear and zigzag designs on the handle, aiding in a strong grip surface, and on the back surface of the upper half; the cutting edge with an irregular roughening of the cheeks as a result of the carver intentionally pounding the tree surface with a rock while it was still growing; rich, shiny reddish brown patina.

\$3,000 - 5,000

€2,800 - 4,600



37

SUPERB SPURRED AND BLADED CLUB, FIJI ISLANDS

sali

Wood, shell

Length 42 1/2in (118cm)

Provenance

Galerie Anthony Meyer, Paris

Rik Hecker and Dr. Sydney Hecker Collection, Santa Rosa, California

Thence by descent

Fergus Clunie notes that the spurred and bladed Fiji clubs were "fashioned after the clawed flower of a wild banana-like plant." (*Yalo i Viti*, Fiji Museum, Suva, 1986, p. 184, caption 179.

Finely carved with a broad flattened blade with small discs in relief divided into three sections by three rows of zigzag lines; the spur of the club with multiple shell inlays with bands of incised zigzag lines; the shaft with multiple bands of two zigzag lines; the handle finely carved with incised geometric design to enhance the grip; fine shiny reddish-brown patina.

\$5,000 - 7,000

€4,600 - 6,500



38

FINE POLE CLUB, TONGA ISLANDS

povai

Wood

Length 42in (106.5cm)

Provenance

English Private Collection

Finely carved in pole form with slightly flared butt; the surface with intricately carved linear and geometric designs bordered within a line spiraling the entire length; fine reddish-brown shiny patina.

\$2,000 - 3,000

€1,800 - 2,800

39

FINE CLUB, TONGA ISLANDS

'akau tau

Wood

Length 37 1/4in (94cm)

Provenance

Galerie Anthony Meyer, Paris

Rik Hecker and Dr. Sydney Hecker Collection, Santa Rosa, California

Thence by descent

Finely carved with trefoil top, nine glyphs of birds, human figures and crescent moons throughout, a piercing at the butt for suspension; fine reddish-brown patina.

\$10,000 - 15,000

€9,200 - 14,000





40

MALAITA ISLANDS CLUB, SOLOMON ISLANDS

supi

Wood

Length 30 3/4in (78cm)

Provenance

Australian Private Collection

Of classic diamond/lozenge form with hook-like butt at the base for better grip, a raised cross dividing the blade vertically and horizontally on each side; fine aged dark brown patina.

\$2,000 - 3,000

€1,800 - 2,800

41

MALAITA ISLANDS CLUB, SOLOMON ISLANDS

supi

Wood, sennit fiber

length 25 1/2in (65cm)

Provenance

Australian Private Collection

The blade of classic lozenge shape with raised midsection, the shaft exquisitely bound with finely woven fiber and terminating in a crescent-form butt; fine dark, honey-brown glossy patina.

\$3,000 - 5,000

€2,800 - 4,600





42

CLUB, TONGA ISLANDS

'akau tau

Wood

Length 46 1/2in (118cm)

Provenance

Galerie Anthony Meyer, Paris

Rik Hecker and Dr. Sydney Hecker Collection, Santa Rosa, California

Thence by descent

Of classic form with the rounded shaft gradually becoming broad and flat with spade form top; intricately incised throughout with zigzag and linear designs, accented with multiple glyphs of people throughout the blade area on both sides; fine aged brown patina with remnants of indigenous ground white coral in crevices on one side.

\$6,000 - 8,000

€5,500 - 7,400

43

“ROOTSTOCK” CLUB, FIJI ISLANDS

vanikau

Wood, sennit fiber

Length 40in (111.5cm)

Provenance

Frits J. Schmidt Collection, Antwerp/London

Private Collection

With finely incised geometric designs on the head of the club and at the grip; sennit fiber tightly woven around the butt for better grip; dark reddish-brown patina.

\$3,000 - 5,000

€2,800 - 4,600





44

BEAKED "BATTLEHAMMER" CLUB, FIJI ISLANDS

totokia

Wood

Length 33in (84cm)

Provenance

Australian Private Collection

Of classic form in diminutive size, with curved head carved into a sphere with small projections around the edge and conical point in the center, the handle carved with incised decoration for improved grip; fine reddish-brown patina.

\$4,000 - 6,000

€3,700 - 5,500

African Art

Lots 45 - 107



45 ▯

THREE TUAREG TENT POSTS, NIGER

Wood, pigment, metal

Heights 44 - 53 1/2in (112 - 136cm)

Provenance

Marc and Denyse Ginzberg Collection, New York

Private Princely Collection

Literature

Ginzberg, Marc, *African Forms*, Skira, Milano, 2000, p. 53

As noted by M. Ginzberg (*Ibid.*, caption), "These Tuareg posts are tent poles only in the sense that they were used inside tents, not that they supported them. Placed in various locations, but often around the bed, they divided interior spaces when wrapped with long mats, *éseber*. The posts could be either flat or round."

\$2,000 - 3,000

€1,800 - 2,800



46 □

TUAREG SWORD, NIGER

telek

Wood, metal, leather

Height 22 1/2in (57cm)

Provenance

Marc and Denyse Ginzberg Collection, New York

Jacaranda Tribal Art, New York

Private Princely Collection

\$2,000 - 3,000

€1,800 - 2,800



47

**SUPERB AND RARE BAMANA FEMALE ANTELOPE AND CALF
HEADCREST, SÉGOU REGION, MALI**

chiwara

Wood, metal

Height 32in (81.3cm)

Provenance

Collected in situ by Monsieur de Saint-Pereuse, France, circa 1910

Joan Barist Primitive Art, New York

Private Collection

Exhibited

High Museum, Atlanta, Georgia, *Building the Collection*, December 2002

Cf. LaGamma, Alisa, *Genesis: Ideas of Origin in African Sculpture*, Metropolitan Museum of Art, New York, Yale University Press, New Haven, 2002, fig. 46; and

Colleyn, Jean-Paul (Ed.), *Bamana: The Art of Existence in Mali*, Museum of African Art, New York, 2001, cat. nos 196 (in the Rautenstrauch-Joest Museum für Völkerkunde, Cologne, Germany, inv. no. 43 953) and 197 (in the Musée du quai Branly, Paris, inv. no. 71.1908.7.2) for two similar examples, possibly by the same hand or atelier.

As noted by LaGamma (Ibid., p. 91) in her description of the Katherine White Female with Calf Headdress, "This design is formed by a multiplicity of pronounced angles. The headdress is constructed so that the diagonal line of the mother's neck intersects with her head to create a triangular negative space. The configuration is echoed below, where her lower body meets her neck to form a right angle. The fawn, standing on the incline of her back, completely fills the available space. Both mother and offspring are supported by long, tapered legs with subtly articulated joints."

Patrick McNaughton notes, 'The *ci wara* association began as a secret male initiation association that taught agricultural skills and sought to maintain the blessing of the supernatural being (also called *ci wara*) that first taught people to farm. Dances were held in the fields and, instead of masks, dancers put part of their *boli* [altar figure] in a basket and set it on top of their heads. Later the carved antelope headdresses were invented and danced in male-female pairs. Gradually the performances became less secret so that ultimately entire communities could attend, and the association became best known for its annual farming contests and accompanying performances.

The Mande often use animals in metaphors that comment upon social life and the human condition. Roan and dwarf antelopes are considered graceful and strong; aardvarks are determined and conscientious. These are values associated with farming where strength, stamina, patience and foresight are necessary to do a good job. In this regard another use of the phrase *ci wara*, which means "farming animal" or "farming beast", is important as praise for good farmers, for it likens the prowess of a person to the prowess of creatures that survive in the ultimate of difficult environments, the wilderness.' (Phillips, Tom (ed.), *African Art: The Art of a Continent*, Prestel, 2004, p. 501-2.)

Finely carved from one piece of wood with exquisite proportions, the proud mother stands on squared legs slightly bent at the knees, supporting her rounded torso with diminutive conical tail with ringed decoration, an elongated, slightly S-curved neck supports her head, broad from the sides yet narrow from the front, and highlighted with tacks as eyes and incised geometric designs; her long, elegant antlers reach up high and are skillfully carved with a spiral pattern; the leaf-shaped ears point up and slightly backwards; her child is skillfully carved with the same proportions, design and prowess; fine aged, dark brown patina with wear indicative of cultural use. A calf on the female's back is often interpreted as the embodiment of humanity and as a visual treatise on the relationship between the Sun (male) and Earth (female).

\$30,000 - 40,000

€28,000 - 37,000



48

SUPERB DJENNE MATERNITY FIGURE, INLAND NIGER DELTA, MALI

Terracotta with buff surface

Height 15 3/4in (40cm)

Provenance

Hélène and Philippe Leloup, Paris

American Private Collection, acquired from the above in 1992

Timothy Garrard notes, "The Malian terracottas occur over a vast region and in a number of distinct regional styles. Human figured predominate, sometimes of large size, and represented either singly or occasionally as a couple. There is also a series of magnificent equestrian figures representing warriors or hunters. Animals, and particularly snakes, were also depicted; small terracottas of coiled snakes are quite common. In the region of Djenne itself these terracottas are modelled in elaborate detail, and in a highly distinctive style. The human figures show a wealth of jewellery and body ornaments, as well as items of clothing. Body surfaces are sometime ornamented with impressed stamps, or drawn lines or even with raised bumps suggestive of some dreadful disease. [...]

[...] The function of this extraordinary statuary is not entirely clear, but appears to have been primarily religious. Medieval Arabic sources speak disapprovingly of the animist cults and idolatry then prevalent in the region. It may have been the spread of Islam, notably following the Moroccan invasion of the region in 1591, that led to the abandonment of these statues and the cults and practices associated with them." (Phillips, Tom (Ed.), *Africa: The Art of a Continent*, Prestel, 2004, p. 488-491)

The finely modeled mother in a kneeling position with elegant, arching shoulder blades, the arms with circular stamped tattoos, wearing bracelets, a necklace with three round beads, a belt and a loin cloth with herringbone design; breastfeeding her baby clutched in her left arm and seated on her left thigh; light earthenware patina, buff surface with erosion and magnesium oxide deposits throughout.

\$80,000 - 120,000

€74,000 - 110,000



49

FINE DOGON TELLEM FIGURE, MALI

Wood, encrustations, metal

Height 19 1/2in

Provenance

New York Private Collection

In Dogon art, the most common interpretation of the gesture of hands raised high above the head is a prayer for rain. Kate Ezra notes, "Pleas for rain are made not only at the *andugo* altars, but also at altars dedicated to a family's ancestors, the *binu*, and Lebe. All of these altars are the focus of one of the most important Dogon rituals, called *bulu*, the same term that is also used in a general way for all sacrifices. *Bulu* takes place every year at the beginning of the planting season. At the climax of this ritual, the *hogon* and various *binu* priests climb the roofs of their sanctuaries and throw down to the assembled crowd heads of millet from sacred fields, which are to be used in planting that year's crop. A photograph of this ritual shows a priest flinging the grain with arms raised and outstretched (Ganay, Solange de, *Le Binou Yébéné*, *Miscellanea Africana* Lebaudy, no. 2, Paris, 1942, pl.IIIb). The same gesture that invokes the heavens to send down rain may also capture the motion that results in the other essential component of a good harvest--seeds impregnated with the life force of the ancestors and *binu*." (*Art of the Dogon: Selections from the Lester Wunderman Collection*, The Metropolitan Museum of Art, New York, 1988, p. 59)

Finely carved with balanced proportions, the naturalistic lower torso with legs bent at the knees and feet firmly planted on the rounded base supporting the upper torso with abstract arms raised high above in a squared design emphasizing verticality; the abstract cylindrical head with a metal rod with bells inserted into the top; fine, black patina, with ritual encrustations having craquelure throughout.

\$15,000 - 20,000

€14,000 - 18,000





50

**FINE MENDE HELMET MASK, SIERRA LEONE
BY THE MASTER OF NGUABU**

soweï

Wood, vegetable fibers, raffia

Height of mask 15 1/2in (39.5cm)

Provenance

Stuart Warkow Collection, New York

Private Collection

Literature

Jamaica Arts Center, *African Sculpture from the Stewart J. Warkow Collection*, New York, 1977, cat. no. 17

Exhibited

New York, *African Sculpture from the Stewart J. Warkow Collection*, Jamaica Arts Center, 20 May-25 June 1977

With shiny black patina and of classic deeply hollowed form, the elaborate hairstyle with multiple disc-shaped elements, topped by a column supporting a western style hat; the flanged rim, heavy ribs around the neck, full cheeks and downcast eyes below brows indicated with arcs of incised lines all characteristics of the work by the Master.

\$8,000 - 12,000

€7,400 - 11,000

51

SAPI HEAD, SIERRA LEONE

mahen yafe

Stone (probably steatite)

Height 9 1/2in (24cm)

Provenance

Mario and Laura Meneghini Collection, Monrovia

Charles D. Miller, III, St. James, New York, acquired from the above in the 1970s

\$2,000 - 3,000

€1,800 - 2,800



51

52

SUPERB BAULE MASK, CÔTE D’IVOIRE

kpan

Wood

Height 16 1/2in (42cm)

Provenance

Sidney Burney Collection, London, 1942

Arthur S. Rothenberg Collection, West Hempstead, New York

Sotheby’s, New York, 20 November 1990, Lot 83

Private Collection

Sotheby’s, New York, 19 November 1999, Lot 65

English Private Collection

“The inspiration for the art of the carver amongst the Baule probably came from the Senufo and the Guro. They brought no tradition of carving with them from Ghana, but a courtly culture which taught them a certain degree of sophistication and delicacy. The care with which they exhausted their works was derived from the art of the goldsmiths in their ancient homeland.

Amongst the Baule the art of carving is carried out by professional carvers, and not by smiths as in the West Sudan. A successful carver has sufficient means to keep several wives to cultivate his fields. The art of the Baule spans a wide range of qualities. Depending upon the artist’s talent and capacity for experience, the works may be superficial and hollow, or, on the other hand, masterpieces of the first rank. In the latter case they are marvellously poetic in their expression and so attractive that they are amongst the favourite prizes of collectors. (Elsy Leuzinger, *The Art of Black Africa*, New York Graphic Society, Greenwich, 1972, p. 110)

The artist of this superb mask has masterfully captured the essence of the delight in beauty and delicacy found throughout the genre of Baule art. Below the high arched and finely incised coiffure, the oval face with rounded forehead has arching eyebrow, heavy eyelids with eyes nearly closed and an elongated nose above the open mouth revealing teeth; exceptional shiny brown patina.

\$20,000 - 30,000

€18,000 - 28,000





53

53
FINE BAULE HEDDLE PULLEY, CÔTE D'IVOIRE
 Wood
Height 7in (17.5cm)

Provenance

Galerie Lucas Ratton, Paris
 Tao Kereff, Paris
 French Private Collection

The face of this pulley is superbly carved with the balance and beauty found in classical Baule sculpture; the front chest and back panels highlighted with incised linear and zigzag designs; the large, crested coiffure bordered by two rows of feathered designs; rich, black patina with encrustations and wear to the suspension hole and inner surface indicative of significant indigenous use.

\$4,000 - 6,000
€3,700 - 5,500



54

54
GURO HEDDLE PULLEY, CÔTE D'IVOIRE
 Wood
Height 7in

Provenance

Belgian Private Collection
 French Private Collection

The face with heavy, almond-shaped eyes, linear nose and diminutive mouth, with a serrated beard and elaborate coiffure and raised scarifications of beauty on forehead and back of neck; rich, blackened patina.

\$2,500 - 3,500
€2,300 - 3,200

55

FINE DAN ANTHROPOMORPHIC SPOON, CÔTE D'IVOIRE

wunkirmian

Wood, pigment

Height 17 3/4in (45cm)

Provenance

Michael Oliver, New York

Virginia Private Collection, acquired from the above in December 1981

A elegant example of the majestic ladles carved by the Dan artists for women as emblems of honor and containers of spiritual power, with rounded buttocks and legs slightly bent at the knees, resting on flat feet; each calf decorated with two raised linear horizontal lines; fine shiny dark brown patina with slight wear at the tip of the spoon indicative of ceremonial use.

\$8,000 - 12,000

€7,400 - 11,000





56

MAGNIFICENT DAN MATERNITY FIGURE, CÔTE D'IVOIRE

lumè

Wood, pigment, metal, vegetable fiber

Height 25 1/2in (64.8cm)

Provenance

George-Jacques Haefeli Collection (1934-2010), Switzerland

S. Lee Ross Collection, Long Beach, California

Private Collection

Literature

Tribal Arts, Autumn 2022, No. 105, 2022, p. 35 (Advertisement)

Exhibited

Paris, France, "Parler d'art. C'est parler du monde", Richard Vinatier/
Galerie Origines, Parcours des Mondes, 6-11 September 2022

Hans Himmelheber and Eberhard Fischer note, 'These wooden figures are called *lu me*, "wooden person", are neither ancestor figures nor representations of spirits. They are genuine portraits as all the reports of Dan fieldworkers confirm. The subjects are usually living people, whose name the figures bear, but they may be "pure works of art" (Donner, E., *Hinterland Liberia*, London, 1949, p. 80), created by sculptors because they had the urge to carve a fine figure.

According to the reports of some Dan artists, these figures are usually just the fancy of a wealthy man who, given proof of the carver's skill, commissions a portrait of his headwife, perhaps with her baby on her back. We saw examples modeled after the rival wives of the Kran chief Krai, and another portrait of a wife of a Dan chief, Kan. Generally these figures depict very individualized features of the person, rather than those found in portraits "by designation" such as tattoo marks or hair styles. [...]

The Dan seem to have esteemed these figures primarily for their rarity. Sculptors maintain that carving a figure is a particularly demanding task, and not every man was entitled to own one. The possession of a figure was a mark of status, one which a man could only attain if he could both persuade a sculptor to carve a figure, and had sufficient means to sponsor a large feast.' (*The Arts of the Dan in West Africa*, Museum Rietberg, Zurich, 1984, pp. 117-18)

Finely carved with naturalistic proportions and details, with powerful legs, tight buttocks, slender torso with sensitively rendered breasts; the arms hanging free from the torso; the head, supported by a large, ringed cylindrical neck, with a mask-like face with narrow eyes and nose above large lips; vegetable fiber attached as hair to her head and her baby's; finely incised tattoo decoration to her chest, breast, front torso and left wrist; fine shiny black patina.

\$30,000 - 50,000

€28,000 - 46,000





57

BASSA MASK, LIBERIA

Wood with encrustations, beads, vegetable fiber

Height of mask 9 1/2in (23cm)

Height overall 15 1/2in (39.5cm)

Provenance

Virginia Private Collection

Concave in profile with the upper and lower facial planes meeting in an acute angle; the coiffure carved in six large bundles, slit eyes and linear nose with strings of blue and white beads attached to the jaw line; fine, dark brown encrusted patina.

\$2,500 - 3,500

€2,300 - 3,200



58

FINE DAN MASK, CÔTE D'IVOIRE

bagle

Wood, pigment, metal

Height 9 7/8in (25cm)

Provenance

New York Private Collection, reportedly purchased at auction in New York in the mid-1990s

Thence by descent to collector's widower

In hard, dense wood with exceptional shiny worn patina on the inside; finely carved with a forehead ridge of conical elements around the top brim; a central vertical ridge dividing the forehead above large arching brows, large squared eyes, naturalistic nose and open mouth above a pointed chin; pierced around the edges, the right having old eroded loss; a metal or fiber eye band now lost.

\$20,000 - 30,000

€18,000 - 28,000

59

SUPERB YAURE MASK, CÔTE D’IVOIRE

je or lo

Wood, pokerwork

Height 13 3/4in (35.5cm)

Provenance

Merton D. Simpson Gallery, New York

Arvin Klein Collection, San Diego

Private Collection

Exhibited

Los Angeles, California, *The Art of Black Africa*, Los Angeles County Museum of Art, 1970, fig. 5 (not illustrated and incorrectly listed as Guro)

Sculpted out of a hard wood, the artist of this mask has masterfully captured the essence of the delight in beauty, sophistication and delicacy found throughout the genre of Yaure masks. The oval face is surrounded by a serrated border with a high arching finely incised horns gracefully extending above the head between leaf-shaped ears; high arching eyebrows, heavy eyelids with pierced eyes and a long straight nose, all characteristics of the style; an incised zigzag design on the forehead delineating the forehead from the coiffure; the lips protruding out in conical shape; exceptional shiny, light brown patina.

\$20,000 - 30,000

€18,000 - 28,000





60

SENUFO MASK, COTE D'IVOIRE

kpélié

Wood, pigment

Height 11 3/4in (30cm)

Provenance

Leonardo Vigorelli, Dalton-Somaré Gallery, Milan

Private Princely Collection

Of classic oval form with slit eyes, long linear nose, diminutive mouth, goatee and appendages carved on the sides, the 'legs' now missing with remnants; the remnants of a bird on top with beak extending down and connecting to the forehead, the eyes and nose accentuated with incised lines with blue highlights; dark brown shiny patina.

\$4,000 - 6,000

€3,700 - 5,500



61

EXQUISITE DAN MASK, CÔTE D'IVOIRE

deangle

Wood, fiber, pigment

Height 7 1/2in (19cm)

Provenance

Sotheby's, New York, 18 November 1986, Lot 111

John Falcon Tribal Art, New York

Private Collection

Of classic form with fine dark brown patina, exceptionally fine and shiny on the back; large round pierced eyes, open mouth with enhanced lips above a narrow chin; a band of fabric over the eyes and a bundle attached to the rim on the upper half.

\$10,000 - 15,000

€9,200 - 14,000

62

FINE AND RARE GREBO MASK, CÔTE D'IVOIRE

Wood, encrustations, pigments, nails, vegetable fiber

Height 16 1/4in (41cm)

Provenance

Mr. & Mrs. George Perutz Collection, Dallas

Guy Loudmer, Paris, 8-10 December 1990, Lot 150

Belgian Private Collection

Galerie Didier Claes, Brussels

Private Collection

A Certificate of Authenticity from Didier Claes accompanies the work.

Literature

African Art from Dallas Collections, Dallas Museum of Fine Arts, 1972, fig. 223

Exhibited

Dallas, Texas, *African Art from Dallas Collections*, Dallas Museum of Fine Arts, 26 July - 4 September, 1972

Mario Meneghini notes, 'In forest zone mythology, masks are gods among men. In view of their essential function, which is to make sensible the invisible realm, masks are not complete in themselves but must be mounted on a straw structure and animated from inside by a human, the masker. The earthly heaven from which the masked figures come out is a particular area within the forest where the rituals and ceremonies take place. When masks are called to perform, it is either for ritual purposes to be seen only by initiates, or for entertaining people on particular occasions. They are protected by various taboos, the transgressions of which are punishable by death. The fear these masks inspire has earned them the name of "devils" among the peoples of the coast.' ("The Grebo Mask," *African Arts*, 1974, Vol. VIII, no. 1)

Powerfully composed with a large, domed forehead crowned with buffalo horns, bound and tied together with vegetable fiber, large sunken eye sockets and naturalistic nose; the rich, black patina highlighted with red, white, ochre and blue pigments.

\$30,000 - 50,000

€28,000 - 46,000





63

SENUFO MASK, CÔTE D'IVOIRE

kpelie

Wood, encrustations, pigment

Height 12in (30.5cm)

Provenance

Galerie Lucas Ratton, Paris

French Private Collection

Robert Goldwater notes that a *kpelie* mask “has a variety of functions. It takes part in the rights of the *lô* society on different occasions: at initiation ceremonies, at funerary and second burial rights for *lô* members, and it is also employed at harvest festivals when thanks are given to ancestors who have helped to ensure good crops.” (*Senufo: Sculpture from West Africa*, The Museum of Primitive Art, New York, 1964, p. 15)

Finely carved with intricate designs, the narrow facial plane with classic elements including stylized horns on the top and legs at the bottom; two columns of incised eyebrows above slit eyes, a proportionally long linear nose above an open mouth revealing teeth and no chin; the facial plane highlighted with incised concentric lines below the eyes, and linear lines below; fine, shiny black patina.

\$12,000 - 18,000

€11,000 - 17,000



64

RARE SENUFO HELMET MASK, CÔTE D'IVOIRE

degele

Wood

Height 34 1/2in (87.5cm)

Provenance

Probably Père Gabriel Clamens (1907-1964) et Père Michel Convers (1919-2000), Lataha, Côte d'Ivoire

Emil Storrer, Zürich, circa 1950

Josef Müller Collection, Solothurn, Switzerland, 1952

Christie's, London, 13 June 1978, Lot 30

Peter and Monika Wengraf, Arcade Gallery, London

Virgina Private Collection, acquired from the above in December 1978

Always ritually danced in pairs of male and female, the female pair to the present work is probably the *degele* female mask donated by Eliot Elisofon to The Peabody Museum of Archaeology and Ethnology at Harvard University (Object Number: 62-48-50/10583). A similar couple, also owned by Elisofon, is published in Robert Goldwater's seminal work *Senufo Sculpture from West Africa*, The Museum of Primitive Art, 1964, fig. 84.

\$6,000 - 8,000

€5,500 - 7,400



65

65

YORUBA FEMALE CUP-BEARER, NIGERIA

olumeye

Wood, pigments, glass beads, fiber

Height 10in (24.5cm)

Provenance

Josephine and Walter Buhl Ford II Collection, New York

Sotheby's, New York, 7 November 2006, Lot 207

Donald Morris Gallery, Detroit

Wright, Chicago, 6 June 2019, Lot 625

Connecticut Private collection

\$2,000 - 3,000

€1,800 - 2,800



66

66 □

MINIATURE SENUFO FIGURE, COTE D'IVOIRE

Wood, glass beads, encrustations

Height 6 3/4in (17.1cm)

Provenance

Galerie Renaud Vanuxem, Paris

Private Princely Collection

\$2,000 - 3,000

€1,800 - 2,800

67

FINE YORUBA FEMALE BOWL BEARER, NIGERIA

olumeye

Wood, pigments

Height 20 1/4in (51.5cm)

Provenance

Joel Green Collection, San Francisco

James Stephenson African Art, New York

(Illustrated in *Tribal Arts*, No. 90, Winter 2018, p. 28)

Private Collection

As noted by John Pemberton, ‘The figure of the kneeling woman, who holds an offering bowl in the form of a cock, was a subject often employed by norther and western Ekiti carvers for bowls used to hold nuts, *obi*, with which a host would welcome his guests. It is called *Olumeye*, “one who knows honor,” and, according to Kevin Corroll, it depicts a woman who “is a messenger of the spirits” (Carroll, *Yoruba Religious Carvings*, Geoffrey Chapman, London, 1967, p. 32.).’ (Holcombe, Bryce (ed.), *Yoruba: Sculpture of West Africa*, Alfred A. Knopf, New York, 1982, p. 184)

Skillfully carved in overall naturalistic design, the large female kneeling on a square base, her arms bent forward to hold a ceremonial bowl carved in the form of a cock; her pronounced conical breasts project outward; her large, cylindrical neck rising from squared shoulders supports her rounded head with large, contemplative eyes holding our attention, naturalistic nose, ears, mouth and a towering multi-braided coiffure; wearing emblems of wealth and status, including a carved necklace and raised scarification to her face, breasts and a particularly fine and complex composition carved on her back; fine dark brown patina with remnants of pigments to the base.

\$12,000 - 18,000

€11,000 - 17,000



68 ▯

FINE YORUBA DIVINATION BOWL, NIGERIA

Wood, encrustations

Height 9 3/4in (24.5cm)

Provenance

Victor Teicher, Tomkins Collection, New York

Jacaranda Tribal Art, New York

Private Princely Collection

The intricately carved sides in woven appearance; fine dark brown patina with encrustations.

\$2,000 - 3,000

€1,800 - 2,800



69

FINE AND RARE AKAN RITUAL CONTAINER, GHANA

Brass

Height 7 3/4in (19.5cm)

Provenance

Michael Oliver, New York

Meryl Platt Collection, Chicago

Lynne and Robert Rubin Collection, New York, acquired from the
above in 1982

Sotheby's, New York, 13 May 2011, Lot 14

Private Princely Collection

\$4,000 - 6,000

€3,700 - 5,500



70

**FINE AND RARE BOKI HEADDRESS,
CROSS RIVER REGION, NIGERIA**

Wood, hide, metal, hair, pigment, vegetable fiber
Height 9in (23cm)

Provenance

Max Granick Collection, New York
Sotheby's, New York, 15 November 1988, Lot 62
American Private Collection

Masks covered with hide are found in the entire region of the Cross River. They are used by various groups, including the Ejagham (Ekoi), the Boki, Mbembe, Keaka, and the Bangwa of Cameroon. According to Ekpo Eyo, these masks “had various purposes to fulfill among the secret societies along the Cross River.” (“Aufsatzmaske,” in Werner Schmalenback (ed.), *Afrikanische Kunst aus der Sammlung Barbier-Mueller, Genf*, Munich, p. 163).

Capturing the viewer by its large, hypnotic eyes highlighted with kaolin, this highly expressive headdress has a gaping mouth revealing inset metal teeth, the forehead and sides of the head highlighted with cicatrices, and hair, much now lost, is attached to back; the whole resting on a woven fiber base; wear indicative of significant use.

\$25,000 - 35,000
€23,000 - 32,000





71

FINE AND RARE IGBO FEMALE FIGURE, NIGERIA

Wood, pigments, beads, encrustations

Height 26 1/2in (67.3cm)

Provenance

Peter and Lauri Pollack Collection, Chicago

Private Collection

Cf. Cole, Herbert and Chike Aniakor, *Igbo Arts: Community and Cosmos*, Museum of Cultural History, Los Angeles, University of California, 1984, fig. 209, for a similar figure, possibly by the same hand, with the same elaborate, mask-like headdress and hairstyle.

Cole notes (Ibid, footnote to fig. 209), "Female figure, possibly a display carving, but if so, anomalous in that tradition because of the age of the woman depicted, her elaborate headdress, and the hand-held objects (now broken off). Collection Alain and Rosemarie Dufour, Paris."

Finely carved in naturalistic form, wearing a complex and elaborate headdress with openwork design; her eyes slightly downcast, naturalistic nose and broad lips; the angle of the downward-sloping shoulders balance the angle to the headdress above; the arms bent at the elbows with implements in each hand border her torso with downward pointed breasts and enhanced umbilicus; wearing a skirt with parallel rib design that ends just above her lower legs which are now lost; fine dark and light brown patina with pigment and encrustations.

\$12,000 - 18,000

€11,000 - 17,000



72

LARGE MUMUYE FIGURE, NIGERIA

igalagana

Wood, pigment

Height 41 1/2in (105.5cm)

Provenance

Philippe Daviaud Collection, Paris

Galerie Ratton-Hourde, Paris

California Private Collection

Of classic form with elongated torso and limbs, the muscular legs with calves and knees emphasized; the shoulders and hips, each carved in domed form, bordering a convex torso with enhanced umbilicus, the arms slightly bent at the elbow; an elongated neck with pronounced laryngeal prominence supporting the spherical head with circular eyes highlighted with kaolin, bordered with proportionally large circular ears with kaolin highlights and topped with a sagittal crest; incised scarifications on chest, front torso and head; dark brown patina with wear indicative of age.

\$8,000 - 12,000

€7,400 - 11,000



73

SUPERB IBIBIO/EKET MASK, NIGERIA

Wood, encrustations, pigment

Height 9 1/2in (24cm)

Provenance

Tristan Tzara Collection, Paris (Collection label on inside)

Morton Dimondstein, Los Angeles

John Rich Collection, Beverly Hills

Joshua Dimondstein, Dimondstein Tribal Art, Los Angeles

Jeffrey Clinton Collection, Carmel, California

Private Collection

Masterfully carved with a finely sculpted, rounded forehead and cheekbones framing the eyes, pierced through with heavy eyelids; three projections on each temple frame the mask at the sides; a naturalistic nose above a narrow jaw with open mouth revealing teeth; all below a large crown with raised zigzag pattern on the front; fine black patina with encrustations.

\$8,000 - 12,000

€7,400 - 11,000

74

IBO DIVINATION PLATTER, NIGERIA

Wood, encrustations

Height 19 3/8in (49.2cm)

Provenance

American Private Collection

Bruce Frank, New York

Joaquin Pecci, Brussels

California Private Collection

\$2,000 - 3,000

€1,800 - 2,800



75

BURA(?) FEMALE FIGURE, NORTHEASTERN NIGERIA

Wood, encrustations

Height 14 3/4in (37.5cm)

Provenance

Michel Gaud Collection, Saint-Tropez/Nice

Galerie Ratton-Hourde, Paris

California Private Collection

Standing with arms akimbo on proportionally large feet firmly planted on a circular base; muscular legs with voluminous, rounded buttocks; the torso with protruding umbilicus, pointed breasts and sloping shoulders supporting the spherical head with flat, slightly concave facial plane, bordered with semi-circular ears and a large sagittal crest on top; encrusted dark brown patina.

\$4,000 - 6,000

€3,700 - 5,500





76 [□]

FANG DAGGER, GABON

Wood, metal, brass

Length 11 7/8in (32cm)

Provenance

Galerie AB, Paris

Princely Private Collection

\$800 - 1,200

€740 - 1,100

77

SUPERB BAMILEKE-BATIE FEMALE FIGURE, CAMEROON

mu-po

Wood, ritual substance in eyes

Height 7 1/2in (19cm)

Provenance

Bernd Muhlack Collection, Kiel, Germany

French Private Collection

Though small, this figure is a masterful conception of modern expressionism, with every feature from head to toe carved with complex, juxtaposed volumes; the breasts obviously indicate a woman and her body twist and leans connoting movement or perhaps transformation; fine dark brown encrusted patina, the eye enhanced with ritual paraphernalia.

\$8,000 - 12,000

€7,400 - 11,000



78

FINE PUNU-LUMBO MASK, GABON

okuyi

Wood, pigments

Height 11in (28cm)

Provenance

Jan Lundberg Collection, Malmo, Sweden

Private Collection

Literature

Ingvar Claeson, Eje Högestätt, and Jan Lundberg (eds), *African Art - A Source of Inspiration for Modern Art*, Malmö Konsthall, Malmö, Sweden, 1986, cat. 146

Exhibited

Malmö, Sweden: *African Art - A Source of Inspiration for Modern Art*, Malmö Konsthall, 22 March - 19 May 1986

In very light wood, superbly carved with delicate naturalistic features throughout, the oval face with classic scale-like scarification pattern on the forehead and temples arranged in a diamond or square; arched eyebrows carved in low relief and high cheeks accentuate the rounded slit eyes; a naturalistic nose and puckered lips above a pointed chin; the coiffure with large central bundle above two side braids; kaolin highlights the face with red pigment accenting the lips; dark brown patina indicating the coiffure.

\$20,000 - 30,000

€18,000 - 28,000





79

**FINE BEMBE MATERNITY STANDING FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

Wood, pigments, porcelain

Height 7 1/2in (19cm)

Provenance

Connecticut Private Collection

Of classic naturalistic form, the mother holding her child in her arms while the child suckles the right breast and gently holds the left with his right hand; she stands with slightly bent knees, rounded buttocks with power charge hole, sloping shoulders and robust neck supporting a spherical head, slightly raised with porcelain eyes that engage the viewer; a broad naturalistic nose extends over pursed lips; raised scarification on front torso pay tribute to her beauty and high rank; fine shiny honey-brown patina.

\$8,000 - 12,000

€7,400 - 11,000

80

**FINE MANGBETU KNIFE,
DEMOCRATIC REPUBLIC OF THE CONGO**

namambele

Wood, metal

Height 11 3/4in (30cm)

Provenance

Galerie Bernard Dulon, Paris

Private Princely Collection

Finely carved, the woman faces forward wearing a fan-shaped coiffure, identifying it as the head of a woman and of the ruling-class; fine, honey-brown patina; the sheath now missing.

\$8,000 - 12,000

€7,400 - 11,000





81

**MAGNIFICENT SONGYE COMMUNITY POWER FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

nkisi

Wood, metal, Bay Duiker horn (*Cephalopus dorsalis*,)

Height 36 1/4in (92cm)

Provenance

French Private Collection

Robert Duperrier Collection, Paris

Olivier Larroque, Nimes

Private Collection

John Mack notes, "The term by which the Songye designate their magical figures--*nkisi* (pl. *mankisi*)--is encountered elsewhere in widely dispersed parts of central Africa. [...] *Nkisi* is a key word deeply embedded in many different Bantu languages. Taken as a whole it becomes virtually untranslatable by reason of the very diversity of objects, substances and activities that it serves to designate. What all the various uses have in common, however, is that they serve to comprise an assemblage of objects and entities whose efficacy and capacity to influence the affairs of the living depend upon some external agency, usually identified with spirits or with ancestors.

Among the Songye it is only magical figures that are identified as *mankisi*. [...] There are two kinds of *nkisi*. One, which is much smaller in scale (and by far the more numerous), is personal in application and ownership: restricted to individuals or, at most, to households or nuclear families. The examples [as illustrated here], however, are much larger and, in their deliberate attempt to embody strength and power, more formidable in conception. They function on behalf of complete communities, and occasionally--where their powers are widely extolled--they may serve a more extensive constituency.

The efficacy of *mankisi* has several sources. Most important are the many different types of substance and paraphernalia applied to the figures. Most of these are regarded as inherently powerful or aggressive--substances such as parts of lions, leopards, snakes, bees and birds of prey; the sexual organs of crocodiles and earth from the tracks of elephants, human elements taken from such exceptional categories as persons as suicides, sorcerers, epileptics or twins. Items of regalia may also festoon the figure, recalling the typical attributes of chiefly dress or of the hunter. The figures themselves are always male and have a combination of characteristics that constitute a generalised reference to ancestors. [...]

Communal *mankisi* are used to achieve benign ends. The need of their magical intervention in human affairs may be signalled by such phenomena as persistent dreams of imminent danger among those charged with their care: premonitions expressed in visions of lightning and fire, or deep ravines. [...] Although dedicated to ensuring the health and welfare of the community, these figures are not exponent of the bedside manner but confrontational objects, objects with attitude." (Phillips, Tom ed., *Africa - The Art of a Continent*, Royal Academy of Arts, London, 1995, p. 283-284)

This superb *nkisi* projects an intense presence through both the powerful physical features as well as the expressive and engaging facial features: a massive round head with an open, squared mouth, a gorged left eye socket that once contained magical paraphernalia, a powerful squared chin and accented with metal tacks which would have shimmered in the daylight sun when being carried during its use; the powerful cylindrical and ribbed neck supports the head on its broad, rounded chest; fine aged and weathered dark brown patina.

\$50,000 - 70,000

€46,000 - 65,000







82

**SUPERB KONGO MATERNITY POWER FIGURE, DEMOCRATIC
REPUBLIC OF THE CONGO**

phemba

Wood, pigment, porcelain, fiber, vegetable fiber

Height 9 1/8in (23.2cm)

Provenance

Charles Jacques Massar Collection, Belgium

Christine Valluet, Paris

Saul and Marsha Stanoff Collection, California

Merton D. Simpson Gallery, New York

Sotheby's, New York, 8 May 1989, Lot 68

American Private Collection

Standing on a square base with fine naturalistic details throughout, the mother with her arms behind to support the child on her back, she looks upward with an open mouth with full lips, wearing a carved groin cloth and large anklets; the baby, with similar facial features, holds on with hands with clearly delineated fingers, grasping underneath the mother's armpits; a bundle of fiber and vegetation around the mother's neck; fine varied and shiny dark brown patina.

\$20,000 - 30,000

€18,000 - 28,000

Literature

Lehuard, Raoul, *Art Bakongo: Les centres de style*, Vol. I, Arnouville: Arts d'Afrique Noire, 1989, p. 257

Cole, Herbert, *Maternity: Mothers and Children in the Arts of Africa*, Mercatorfonds, Brussels, 2017, fig. 223



83

**SUPERB LELE OR SONGO CEREMONIAL ADZE,
DEMOCRATIC REPUBLIC OF THE CONGO**

Wood, metal

Height 11 5/8in (29.5cm)

Provenance

Alitash Kebebe Fine Arts, Los Angeles

Wayne Heathcote, Brussels/New York/London

Michael Oliver, New York

Galerie Serge Schoffel, Brussels

Private Collection

Published

Preston, George, *African Art Masterpieces*, Hugh Lauter Levin Associates, Inc., New York, 1991, Pl. 20

As noted by Preston (Ibid.), 'This is a ceremonial or prestige adze-- not a tool--made to announce the importance of the owner. It was probably the property of a chief-blacksmith and could have been slung over the shoulder or held upright in the hand. The knotty, unfinished end of the handle suggests that it was covered with an ornamental material, perhaps elephant skin or monkey hair.

The remarkable beauty of this piece lies in the ability of the sculptor to create an intriguing dialogue between individualized and generic portrait characteristics. On the one hand, it has the very stylized concave depression of the facial plane that has come to be called the "heart-shaped face"; stereotypical pointed ellipsoid eyes; and abstract ears. On the other hand, it has such individualized traits as fleshy cheeks, an aquiline chin, and a prominent Adam's apple.

In a wry wit of sculptural metaphor, the end of the leaf-shaped adze blade is curled into a knot, as if to emphatically destroy its utilitarian potential and underline the importance of the scepter's symbolic role.'

\$10,000 - 15,000

€9,200 - 14,000

84

**MANGBETU KNIFE HANDLE AND SHEATH, DEMOCRATIC
REPUBLIC OF THE CONGO**

Wood, pokerwork, metal, hide, vegetable fiber

Heights 11in (29.2cm)

Provenance

Galerie Pierre Dartevelle, Brussels

Private Princely Collection

\$4,000 - 6,000

€3,700 - 5,500



85

**FINE AND RARE LUBA, *Bukasandji* SOCIETY, BEAKED MASK,
DEMOCRATIC REPUBLIC OF THE CONGO**

kifwebe

Wood, pigments

Height 17in (43cm)

Provenance

Collected in situ by Edouard d'Orjo de Marchovelette, prior to 1952
(collection label "143" on underside of beak)

Patrick Didier Claes, Brussels

Private Collection

A letter of expertise by Didier Claes dated 20 June 2012 and a report
by Bruno Claessens dated 20 November 2012 accompany the work.

Of rounded form, pierced around the edges for fiber attachments,
the front with finely carved concentric lines accenting large coffee-
bean eyes; divided vertically by the nose, the ridge of which extends
to the top of the mask with a projection at the rim; the beak is open
wide enough for the mask's wearer to view through (the eyes are not
pierced) as the mask was worn with the beak horizontal; fine dark
brown patina with kaolin highlights.

According to Claessens, only a handful of *bukasandji* beaked masks
are known. The most documented example was acquired by Werner
Von Grawert, a German military official in the Usumbura station in
1898-99, 1904-06 and then later in Ruanda-Urundi in 1906-07. The
mask entered the Linden Museum in 1909 (Collection no. 58691);
a second beaked mask is in the British Museum (Collection no.
Af1904,0611.28), collected by E. Torday between 1900 and 1908; a
third in The Patrick and Catherine Sargos Collection, Nancy, France,
published in *Arts et traditions d'Afrique du profane au sacré*, Paris,
2010, p. 263, fig. 6.53 and front cover; and a fourth from The Pierre
Darteville Collection, published in Volper (J.), *Autour des Songye*,
Brussels, 2012, p. 84.

\$20,000 - 30,000

€18,000 - 28,000



86

**SUPERB VILI MALE POWER FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

nkisi

Wood, glass, pigments

Height 8 3/4in (22cm)

Provenance

Marceau Rivière Collection, Paris

Private Collection

Literature

Neyt, Francis, *African Fetishes and Ancestral Objects*, 5 Continents, 2014, fig. 12

Von Lintig, Bettina, *African Impressions*, 5 Continents, 2011, fig. 38

As noted by Neyt (Ibid.), “The male figure is about to eat a substance that will help him see the spirits. It may be a hallucinogenic root that is traditionally chewed by the *nganga*, diviner or priest. He is standing, with his head raised to scrutinize the sky. His oval rimmed eyes are inlaid with glass; the black pupil is sunk into the white of the eye. The eyebrows are decorated with an incised feathery motif. A vertical white line runs down the forehead into the nose with rounded wings. The sculptor has deliberately emphasized the mouth, adding to its importance with the chewed substance and the posture of the hand and even the arms. The back is sturdy, with curved buttocks and legs. The legs give the figure a solid aspect: the snowshoe feet are planted flat on the rectangular base.

But the essential is elsewhere. The human being is the channel for forces that surpass him. Three receptacles circumscribe this magical aspect. Above the forehead marked by a raised band, a circular wooden support would have held an earthy plaster filled with magic substances. Among the Kongo, this type of receptacle is conical or spherical. An oblong orifice above the navel once contained a magic charge. The last cavity is in the back. Whatever the sculpted spirit is swallowing is perhaps part of the drive to accumulate protective (or offensive) energies which will radiate in all directions.

The workshop which produced this work is listed in R. Lehuard’s study on Vili workshops (Lehuard 1989, vol.1, p.246 and vol. 2, p. 653). The figure’s posture is very unusual and the work dates to the late nineteenth or early twentieth century.”

\$18,000 - 25,000

€17,000 - 23,000





87

**FINE KONGO CEREMONIAL SPOON,
DEMOCRATIC REPUBLIC OF THE CONGO**

Wood

Height 14 3/4in (37.5cm)

Provenance

Collected in situ by Clovis Brisac between 1885-1908

Thence by descent

Binoche et Giquello, Paris 24 November 2016, Lot 64

California Private Collection

The large, shallow bowl with a rounded handle surmounted by a figure standing on a square platform, his feet with delineated toes firmly planted, arms connected to his sides with hands resting on his stomach, the proportionally large head with naturalistic features; dark brown patina with residue on the inside of the bowl.

\$6,000 - 8,000

€5,500 - 7,400

88

**FINE SONGYE FEMALE MASK, DEMOCRATIC REPUBLIC OF
THE CONGO**

kifwebe

Wood, pigments, metal

Height 17in (43cm)

Provenance

Alain Guisson, Brussels

Private Collection

(Illegible collection label on interior)

Of classic form, the rounded head with slightly raised central crest running down along the nose; large eyes with heavy lids with slit eyes above a convex facial plane with squared, puckered mouth pierced through; the surface expertly carved with alternating black, white and dark red lines curving together on the top, angling downward on the sides and angling up to meet at the front center where the artist has carved a scale-like layer on the nose, all of which accentuate the expressiveness.

\$10,000 - 15,000

€9,200 - 14,000

87





89

**FINE AND RARE LUBA-KALUNDWE STAFF, DEMOCRATIC
REPUBLIC OF THE CONGO**

Wood, metal strips, metal tacks, glass beads, pigment, ritual patination
Height 36in (91.5cm)

Provenance

Hélène and Philippe Leloup, New York/Paris
Arnold and Lucille Alderman Collection, New Haven, Connecticut
Sotheby's, New York, 17 May 2002, Lot 10
Alain Naoum, Brussels
Richard Scheller Collection, San Francisco
Private Collection

As noted by Mary Nooter and Allen Roberts, 'African staffs have many roles and functions. They support and comfort, bear one's weight, and protect one's interests; they can be used to prod and poke, thrash adversaries, or waive about in defiance. Ancestral presence can be as close at hand as the grip of one's staff, and, most important, staffs serve as metaphoric extensions of the hand. While they may thus be "adjuncts to the body" (Cartry, Michael, "From One Rite to Another: The Memory in Ritual and the Ethnologist's Recollection." In *Understanding Rituals*. Ed. D. de Coppet, 1992. London: Routledge, for the European Association of Social Anthropologists.), Luba staffs also record details of family history, migration, and genealogy. High-level officeholders carry staffs to public proceedings, and as the basis for historical recitations in which they honor their ancestors, brag about the accomplishments of their lineages, and teach their descendants about family ties to Luba kingship.' (*Memory: Luba Art and the Making of History*, The Museum for African Art, New York, Prestel, 1996, p. 162)

According to Frank Herreman, "The most westerly of the Luba groups evolved a sculptural formal language in which Songye and Chokwe influences can be discerned. In the [figure] on this chief's staff - a symbol of authority - the attitude of the arms and the large hands are clearly of Chokwe origin. The execution of the face shows a resemblance to that of Songye figures and masks, with their protruding mouths and angular chins." (Kooten, Toos van, Gerard van den Heuvel, *Sculptuur uit Afrika en Oceanië : Sculpture from Africa and Oceania*, Otterloo, Rijksmuseum, 1990, p. 166, text to cat. 73)

For other staffs from the same atelier, see one formerly in The Carlo Monzino Collection, Lugano (Vogel, Susan, *The Aesthetics of African Art: The Carlo Monzino Collection*, 1986, p 175, no. 127); a second formerly in The Bronson Collection, Los Angeles (Sotheby's, New York, 18 May 1992, lot 197); the finial of a third formerly in the Paolo Morigi Collection (Sotheby's, London, 21 June 1979 and Sotheby's, Paris, 6 December 2005, lot 117); and a fourth formerly in The Fred Jahn Collection, Munich (Sotheby's, New York, 16 May 2008, lot 178).

\$30,000 - 50,000
€28,000 - 46,000

90

No Lot



91

**FINE KONGO-YOMBE SEATED MALE FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

Wood, pigment

Height 6in (15.2cm)

Provenance

Margaret Webster Plass Collection, Philadelphia

Lee and Dona Bronson Collection, Los Angeles

Michael Sorafine, Los Angeles

Thence by descent

Private Collection

Literature

Cornet, Joseph-Aurélien, *A Survey of Zairian Art - The Bronson Collection*, North Carolina Museum of Art, Raleigh, 1978, fig. 3

Exhibited

A Survey of Zairian Art, The Bronson Collection

Raleigh, North Carolina, North Carolina Museum of Art,

23 April - 4 June 1978;

Washington, D.C., Museum of African Art,

25 July - 25 September 1978;

Los Angeles, California, Los Angeles County Museum of Natural History, 14 November 1978 - 21 January 1979

As noted by Cornet, "This figure wears a chief's headdress incised with a chief's pattern of circles and triangles. The half-open mouth is very frequently rendered in this style, almost always revealing decoratively filed upper incisors.

Seated on a semicircular chair with carved legs, the chief holds a bottle and drinking cup. Alcoholic beverages, imported in large quantities by Europeans in the nineteenth century, were sought after by tribal chiefs as symbols of prestige."

\$10,000 - 15,000

€9,200 - 14,000



92

**RARE MANGBETU STANDING COUPLE,
DEMOCRATIC REPUBLIC OF THE CONGO**

Wood, pokerwork
Heights 17 3/4 and 18in (45 and 45.5cm)

Provenance

Collected by an Belgium officer in 1907
Ch. Aubrechts Collection, Lasne
Damien Reeners Collection, Brussels
Aguttès, Paris, 20 November 2009, Lot 299
Private Princely Collection

Literature

Beaulieux, Dick, *Belgium Collects African Art*, Arts and Applications,
Brussels, 2000, p. 291

Mangbetu figurative sculpture of the late nineteenth and early twentieth centuries portray the idealized beauty of the Mangbetu. They appear to have been carved for the appreciation of chiefs and other elite individuals, often with names carved on them, as with the female presented here.

Each with naturalistic facial features, muscular legs, arms and hands resting on the stomach, large necks and squared shoulders; the male with a conical hat and appearing to wear western clothes; the female with a distinctive elaborate Mangbetu coiffure, enhanced buttocks and pointed breasts; “ZOWAI” incised on the underside of her right foot, “ISSAVI” on the underside of her left; fine light brown patina.

\$20,000 - 30,000

€18,000 - 28,000





93

**KONGO POWER FIGURE, DEMOCRATIC REPUBLIC
OF THE CONGO**

nkisi

Wood, glass, seeds, fiber, clay

Height 9in (23cm)

Provenance

Neumeister, 19 November 2012, Lot 1044

Private Princely Collection

\$3,000 - 5,000

€2,800 - 4,600



94

VUVI MASK, GABON

muhunzu

Wood, pigment

Height 11 3/4in (30cm)

Provenance

French Private Collection

Charles D. Miller, III, St. James, New York

In light wood, highlighted with pigments and kaolin throughout the front surface; the narrow slit eyes below a rounded forehead with broad brows connecting at the center at the tip of the triangular nose; the mouth with red pigment highlights around the perimeter and carved with teeth-like rows, highlight with brown and white pigments.

\$5,000 - 7,000

€4,600 - 6,500

A Certificate of Authenticity from Alexandre Claes dated 20 July 2022 accompanies the work.



95 □

KONGO BELL, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, vegetable fiber

Height 6in (15.2cm)

Provenance

Marc and Denyse Ginzberg Collection, New York

Dimondstein Tribal Art, Los Angeles

Private Princely Collection

Literature

Ginzberg, Marc, *African Forms*, Skira, Milano, 2000, p. 132

\$2,000 - 3,000

€1,800 - 2,800



96

LEGA MASK, DEMOCRATIC REPUBLIC OF THE CONGO

lukwakongo

Wood, pigments, vegetable fiber

Height 9 1/2in (24cm)

Provenance

Josephine and Walter Buhl Ford Collection, New York
Connecticut Private Collection

Of classic, shallow rounded form with heart-shaped convex face with large swollen slit eyes with kaolin highlights, linear nose and diminutive slit mouth; dark brown patina and raffia beard attached.

\$2,500 - 3,500

€2,300 - 3,200



97

FINE SONGYE AXE, DEMOCRATIC REPUBLIC OF THE CONGO

malléla

Wood, metal

Height 13 1/2in (34.2cm); length 15 1/2in (39.5cm)

Provenance

Barbier-Muller Collection, Geneva

Princely Private Collection

The large, handsome blade pierced through at the center with an openwork circular design and highlighted with copper, inserted into the wooden handle with four bands of copper highlighting each side; fine shiny dark brown patina.

\$5,000 - 7,000

€4,600 - 6,500



98

98

**MINIATURE SONGYE POWER FIGURE, DEMOCRATIC
REPUBLIC OF THE CONGO**

nkishi

Wood with encrustations, vegetable fiber, hide, pigments
Height 5in (12.7cm)

Provenance

Field collected by Hans Himmelheber, Heidelberg, Germany
Josef Mueller Collection, Solothurn, Switzerland
Christie's, London, 20 March 1979, Lot 144
Virginia Private Collection

\$2,000 - 3,000
€1,800 - 2,800



99

99

**MINIATURE SONGYE POWER FIGURE, DEMOCRATIC
REPUBLIC OF THE CONGO**

nkisi

Wood, metal, Bay Duiker horn (*Cephalopus dorsalis*), pigment
Height 4 1/2in (11.4cm)

Provenance

Galerie Renaud Vanuxem, Paris
Private Princely Collection

This small but powerful *nkisi* has thickly applied ritual patination, a horn inserted on the top of the head and a long metal rod attached adding to the figurine's physical vigor.

\$2,000 - 3,000
€1,800 - 2,800



100

100

FINE CHOKWE STOOL WITH MATERNITY FIGURE, ANGOLA

Wood, metal, vegetable fiber

Height 11 1/2in (29.2cm)

Provenance

Bernard De Grunne, Brussels

Private Princely Collection

The rounded seat and base of equal size and each with a metal band around the perimeter, the finely carved female stands on proportionally short, rounded legs bent at the knees supporting her rounded torso with arms akimbo, holding her child in her left arm; a proportionally large, rounded head with equally large, rounded slit eyes; wearing a coiffure of woven vegetable fiber and a metal earring in her right ear, her groin area highlighted with incised scarifications; fine dark brown shiny patina.

\$8,000 - 12,000

€7,400 - 11,000

101

FINE CHOKWE PRESTIGE STAFF, ANGOLA

Wood, metal wire, brass tacks

Height 26 3/4in (68cm)

Provenance

Bernard De Grunne, Brussels

Private Princely Collection

The female figure on top with feet firmly planted on a circular base, her knees and arms bent as if in dance with classic large, rounded slit eyes; wearing an elaborate coiffure highlighted with brass tacks; wound wire bands around the neck, wrists, ankles and down the round shaft; fine dark brown patina.

\$3,000 - 5,000

€2,800 - 4,600



101

102

**FINE AND RARE ZULU SNUFF CONTAINER/HAIRPIN,
SOUTH AFRICA**

Horn, probably greater kudu antelope (*Tragelaphus strepsiceros*),
wood

Length 10 1/2in (26.6cm)

Provenance

Saul and Marsha Stanoff Collection, California

Marc and Denyse Ginzberg Collection, New York, acquired from the
above in 2000

Sotheby's, Paris, 10 September 2007, Lot 115

Private Princely Collection

Literature

Sieber, Roy and Frank Herreman, *Hair in African Art and Culture*,

The Museum of African Art, New York, 2000, cat. no. 148

Ginzberg, Marc, *African Forms*, Skira, Milano, 2000, p. 118

Exhibited

Hair in African Art and Culture

The Museum for African Art, New York, 9 February - 28 May 2000;

Apex Museum, Atlanta, Georgia, 25 June - 20 August 2000;

Iris and B. Gerald Cantor Center for Visual Arts, Stanford University,
California, 4 October - 31 December 2000;

Charles H. Wright Museum of African American History, Detroit,
Michigan, 8 February - 15 April 2001;

California African-American Museum, Los Angeles, California,
26 May - 15 August 2001;

Diggs Gallery, Winston-Salem State University, North Carolina,
22 September - 15 December 2001;

Smith Robertson Museum and Cultural Center, Jackson, Mississippi,
15 January - 8 March 2002;

Indiana University Art Museum, Bloomington, Indiana,
24 May - 28 July 2002;

DuSable Museum of African-American History, Chicago, Illinois,
2 March 2003

African Forms

The Herbert F. Johnson Museum of Art,

Ithaca, New York 9 September - 3 October 2004

\$5,000 - 7,000

€4,600 - 6,500





103

103

FINE AMBO DOLL, NAMIBIA

ounona

Gourd, beads, vegetable fiber

Height 9in (23cm)

Provenance

Lempertz, Brussels, 31 March 2012, Lot 109

Private Princely Collection

\$4,000 - 6,000

€3,700 - 5,500

104 [□]

FINE ZULU VESSEL, SOUTH AFRICA

ukhamba

Terracotta

Height 10 1/2in (26cm)

Provenance

Marc and Denyse Ginzberg Collection, New York

Jacaranda Tribal Art, New York

Private Princely Collection

Literature

Ginzberg, Marc, *African Forms*, Skira, Milano, 2000, p. 94

Decorated with precise indentations in zigzag and curvilinear pattern, the lustrous blackened patina obtained by covering the surface with vegetable matter during the second firing; a fine and well-balanced example.

\$2,000 - 3,000

€1,800 - 2,800



105^o

SOTHO FIGURATIVE PIPE, SOUTH AFRICA

Wood, metal, glass beads, vegetable fiber

Height 13 3/4in (35.5cm)

Provenance

Christie's, London, 28 June 1988, Lot 111

Bonhams, London, 8 December 1999, Lot 39

Jacaranda Tribal Art, New York

Private Princely Collection

\$2,000 - 3,000

€1,800 - 2,800



106

ZULU SNUFF CONTAINER/HAIRPIN, SOUTH AFRICA

Horn, probably greater kudu antelope (*Tragelaphus strepsiceros*),

wood

11 3/8in (29cm)

Provenance

Kevin Conru, Brussels

Marc and Denyse Ginzberg Collection, New York

Sotheby's, Paris, 10 September 2007, Lot 116

Private Princely Collection

Literature

Ginzberg, Marc, *African Forms*, Skira, Milano, 2000, p. 118

As noted by Marc Ginzberg (*Ibid.*, caption), "Long-pronged bottles like these were, in their conception, the fantasies of the Zulu oeuvre, perhaps based on a local bird, the Paradise Whydah, and were, in their execution, at the pinnacle of African craftsmanship."

\$4,000 - 6,000

€3,700 - 5,500



107 □

KIKUYU/MASAI BRACELET, KENYA

Buffalo Horn (*Syncerus caffer*)

Length 9 1/2in

Provenance

Galerie Pierre Dartevelle, Brussels

Private Princely Collection

\$1,000 - 1,500

€920 - 1,400



108

NYAMWEZI FIGURE, TANZANIA

Wood, cloth, fiber, resin/wax, beads

Height 10 3/4in (27.3cm)

Provenance

French Private Collection

Charles D. Miller, III, St. James, New York

\$2,000 - 3,000

€1,800 - 2,800



Conditions of Sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see Conditions of Website use at www.bonhams.com/WebTerms for the supplemental terms. As used herein, “Bonhams,” “we” and “us” refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term “bid price” means the price at which a lot is successfully knocked down to the buyer. The term “purchase price” means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the “buyer’s premium”), EQUAL TO 28% OF THE FIRST \$50,000 OF THE BID PRICE, PLUS 27% OF THE AMOUNT OF THE BID PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, PLUS 21% OF THE AMOUNT OF THE BID PRICE ABOVE \$1,000,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE \$6,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the “Sales and Use Tax” section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two (2) business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity’s behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of

another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams’ prior written acceptance pursuant to section 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, “Sanctions”); (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams’ request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer’s hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments or any deposits, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer’s obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer’s name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams’ preferred payment method is by wire transfer. For final purchases exceeding US \$25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000, payment may also be made in or by the following methods:

(i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US \$5,000 per

auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.

(ii) Cashier’s check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer’s obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys’ fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer’s breach; (b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer; (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys’ fees and costs, expenses and incidental damages; and/or (d) reveal the buyer’s identity and contact details to the consignor. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property’s auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations and warranties as set forth in section 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

Conditions of Sale - continued

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The α symbol next to the lot number denotes no reserve. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold “AS IS” and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition **ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY.** Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the “Buyer’s Guide” portion of the catalog. Lots designated with a “W” and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer’s risk and expense, as set forth in more detail in the “Buyer’s Guide.” Purchased property that is permitted to remain onsite at Bonhams’ facility must be removed at the buyer’s expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer’s risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer’s entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to

do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party’s technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams’ rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer’s and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams’ Privacy Policy, available online at <http://www.bonhams.com/legals/9945/>. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer’s premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a “private” or “contract” carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a “common carrier” by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration (“TSA”) is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with

commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. (“JAMS”) or another national or international alternative dispute resolution (“ADR”) provider of Bonhams’ choice, and the arbitrator shall be selected in accordance with JAMS’ Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator’s award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
 - A. All arbitration proceedings shall be confidential;
 - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - C. Discovery, if any, shall be limited as follows:
 - (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor;
 - (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day;
 - (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
 - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
 - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys’ fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days

Conditions of Sale - continued

after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor’s agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor’s warranty of title and other representations and warranties made by the consignor for the buyer’s benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER’S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

“Authorship” means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams alleging that the lot is a counterfeit and within ten days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

For purposes of sections (a) and (b) above, “counterfeit” is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD “AS IS.” NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST’S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Buyer’s Guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each “lot.” A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold “as is” and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

Estimates

Bonhams’ catalogs include low and high value estimates for each lot, exclusive of the buyer’s premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserve

Unless indicated by the ♂ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House’s Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a ○ symbol next to the lot number(s).

Bidding at Auction

You must be eighteen (18) years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams’ live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams’ client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding

normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer’s premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. “Buy” bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/ us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of twenty-four (24) hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

In order to bid online in a sale, you must be eighteen (18) years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities: You must select the option to set up a business account and then provide your full name, email, residential

address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity’s name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity’s certificate of formation/incorporation or equivalent documentation confirming the entity’s name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer’s discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams’ auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer’s Premium

A buyer’s premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Buyer’s Guide - continued

Sales Tax

Residents of states listed in section 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a “Y” next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer’s responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Upon request, Bonhams may refer the purchaser to a third-party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of fourteen (14) days, after which time they may be transferred to offsite storage at the buyer’s risk and expense.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a

Bonhams’ shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges

Storage charges of US \$5 per lot, per day will begin accruing for any lots not collected within fourteen (14) calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer’s risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Offsite Sold Property Storage

All lots marked with a “W” in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

- **W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays*** will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on Wednesdays.

Purchases will be available for collection on *Fridays* of the same week from Door To Door.

- **W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays*** will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect W lots from Bonhams by 5pm Eastern Time on Mondays.

Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
50 Tannery Rd
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door to Door Services
6280 Peachtree St
Commerce, CA, 90040

The transfer of lots to the warehouse of Door To Door is at the buyer’s risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Full Value Protection (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Full Value Protection (on Hammer + Premium + tax) 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dttdusa.com.

Payment

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a “Release Order” obtained from the Cashier’s Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dtdusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

I will arrange a third party to collect my purchase(s)

☐

☐

☐

Please email the completed Registration Form and requested information to:

Bonhams Client Services Department
7601 W. Sunset Blvd
Los Angeles, California 90046
Tel +1 (323) 850 7500
bids.us@bonhams.com

Bonhams

Sale title:	African & Oceanic Art	Sale date:	May 1, 2024
Sale no.	29467	Sale venue:	Los Angeles
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening			
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client ☐		I am registering to bid as a trade client ☐	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:



Bonhams
7601 W. Sunset Boulevard
Los Angeles, California 90046

+1 323 850 7500
bonhams.com

AUCTIONEERS SINCE 1793